

Mahler's Symphony of a Thousand

A Sensational Performance Planned for To-night—Philadelphia's Message to New York—The Work of the Society of the Friends of Music.

By H. E. KREHBIEL.

THE concert to be given in the Metropolitan Opera House this evening under the auspices of the Society of the Friends of Music is, in its way, a thing quite out of the ordinary; in fact, without parallel in the history of music in America. We do not refer to mere magnitude. There have been many occasions when a larger number of singers and instrumentalists have been gathered together and many in which the army of performers was enlisted from localities other than that in which meetings took place. But we cannot recall nor do our records tell of a gathering of such magnitude and costliness brought about by the people of one city to give a performance by people of another city of a single composition. The composition is Mahler's eighth symphony (so-called, though it is in sense a symphony), the performers, who will number 1,000, will all come from Philadelphia, and the cost of the undertaking will be something like \$12,000. This is a sum which precludes all thought of a money return for those who have undertaken the enterprise, and it must be assumed that an artistic ideal and that only is aimed at, which assumption argues a vast idealism on the part of those who are going to pay the loss occasioned by the concert.

The situation is not without an interesting angle, nor is it free from peril to those concerned in it. Only a work of transcendent beauty and supreme power can justify the expenditure of so much time, labor and money. Is Mahler's composition such a work? It is best to reserve an answer until after the performance to-night. No reply is to be found in the story of the sensational first production of the symphony in Munich or in the popular furor created in Philadelphia. Such incidents do not infallibly tell of intelligent interest nor put the stamp of extraordinary merit on either performance or composition. In fact, incidents which leave normal conditions and considerations for the field of the unusual and monstrous are oftener than not artistic aberrations, which should be deplored rather than encouraged and lauded. This is but stating a truism and need not be discussed.

When the Society of the Friends of Music was organized, three or four years ago, its purpose was officially said to be to bring the composer, the artist and the lover of music into closer relations; which declaration suggested that it was to be a sort of club in which musical laymen and artists, amateurs and professionals, might mingle. The motion was encouraged by the fact that the meetings were held on Sunday afternoons in the ballroom of a hotel, and they did not offer anything which could not be heard to better advantage, or at least to the greater advancement of the art of music, in public concert rooms. It was therefore impossible for some unselfish and sincere lovers of music to take a deep interest in the meetings, for they could not help feeling and believing that a society of friends of music could promote the art more effectively by encouraging public concerts given by organizations devoted to high class music in all the different fields than by giving more or less exclusive affairs without distinctive programmes in a hotel room on afternoons when other public concerts of at least equal importance were giving. A year ago the invitation for subscriptions sent out by the society contained a significant amendment to the statement of the objects of the society. Not only were composers, artists and lovers of music to be brought together into closer relationship, but the society was to "put within reach of all music-lovers music old and new"—which would seem to mean low-priced concerts—"to revive works of interest, and to bring before the public American composers, as well as the latest European compositions which deserve a hearing." Three meetings of subscribers were to be given under the direction of Leopold Stokowski, conductor of the Philadelphia Orchestra; Harold Bauer and Franz Kneisel, and there was to be a public concert of a nature not described. At the first private meeting Mr. Stokowski and some of his band performed Schönberg's "Kammersinfonie," which was later included in one of Mr. Walter Damrosch's Symphony Society programmes. At the second meeting Mr. Kneisel's quartet and Mr. Henry Hadley played the latter's piano trios, the other numbers on the list being Ravel's piano trios, which formed part of one of the regular programmes at a Kneisel Quartet concert, and Beethoven's Septet of ancient and continuous memory. At the last private meeting the unfortunate Spanish composer, Señor Granados, since victim of a German torpedo, was heard in some of his own music. The public concert promised is that which is to be given to-night, when the largest purpose of the society is to be subserved in a truly remarkable way.

It is quite impossible to convey to the lay reader a clear impression of what Mahler's composition is like in detail. Even the reader versed in the technicalities of composition and familiar with musical symbols and terminology could not carry away more than a vague impression from an analysis, though ever so liberal in the use of excerpts from the score. Some general observations must therefore suffice us here. Though called a symphony by the composer, it can only be accepted as such by the most liberal extension of the meaning of the term and one that no composer ever before applied to a composition either for instruments alone, voices alone or instruments and voices combined. In a long history running back to the ancient Greeks "symphony" has had many meanings. By it the Greek musicians expressed the concept of agreement or consonance, the interval of an octave, a fifth or a fourth. In the Middle Ages it came to mean harmony in general to the theoreticians. Then it came to stand as a generic term for instrumental music. In the sixteenth century in Germany *Symphonie* meant a town band. In the eighteenth century and down into the nineteenth, in England more especially, the term was used to designate the instrumental introduction to a composition for the voice, solo or chorus, and also the interlude in a vocal piece. Finally, about the middle of the eighteenth century the present meaning as a composition for orchestra based on the sonata form and in four contrasting movements became crystallized. Then came some changes which altered the apparatus of the work without destroying its organic unity. Beethoven attached a movement distinct between voices and instruments to three instrumental movements

Paquita Madruguera, pianist, recital Aeolian Hall Friday afternoon.

Warsaw Nijinsky, in "Le Spectre de la Rose," Russian Ballet, at the Metropolitan.

Flora Revallies and Lydia Sokolova, in "Cleopatra," Russian Ballet, at the Metropolitan.

Chorus Mysticus, with its crowning allusion to Ewigweibliche, which has been the stumbling block of all translators. Bayard Taylor had to invent a synonyme, "The Woman-Soul."

All things transitory, But as symbols are sent; Earth's insufficiency Here grows to Event; The Indescribable. Here it is done: The Woman-Soul leadeth us Upward and on!

Taylor prints Schmetzer's note on the scene and gives it his approval: "The whole closing scene exhibits nothing else to us than a universal upward movement of loving natures, to whom other loving natures offer their hands; so that we have a long chain, the lowest link of which is on the earth, the highest in the loftiest regions of heaven; the lowest a man still heavily burdened with the Corporeal, the highest the Deity. It is not a heaven full of eternally inactive bliss, such as lazy Plety imagines, which is exhibited to us, but one of the purest loving activity." Mahler has given communal themes to these scenes and the Medial Whitenside hymn, "Veni Creator spiritus," and thus indicated that he conceives the "Faust" scene as in some way a fulfillment of the aspirations or prayers contained in the hymn. It must remain for the listener to establish such a connection for himself.

The extraordinary forces demanded by Mahler for the performance of his music has been the burden of much comment. How closely his requirements will be met to-night cannot be said now. With a chorus of moderate numbers the composer called for over one hundred instrumentalists; in the case of what he called a large chorus and group of strings he suggested the doubling of the higher woodwind. Normally his instrumental equipment is as follows: The usual violins, violas, violoncellos and double basses, two or more piccolos, four flutes, four oboes, English horn, two or more clarinets in E-flat, three clarinets in B-flat, bass clarinet, four bassoons, contra-bassoon, eight horns, four trumpets, four trombones, bass tuba, three kettle drums, big drum, cymbals, tam-tam, triangle, bells, Glockenspiel, celeste, pianoforte, harmonium, organ, two or more harps and mandolin. Also an extra band to be separately posted of four trumpets and three trombones.

The Late Samuel P. Warren's Library

W. H. Childs, the executor of the estate of the late Samuel P. Warren, who was identified with church music in New York for nearly half a century, has had a catalogue made of the dead organist's library and is now seeking to dispose of it as a whole either to a private collector or a public institution. The catalogue, which contains over 1,600 titles, tells of a number of treasures calculated to awaken longings in the hearts of collectors. There are some letters, but their value is outweighed by a score or so of autograph manuscripts, most unique of which are seventeen pieces of ecclesiastical compositions by Leonardo Leo, each bearing the signature of the composer and a date on the fly leaf. These are bound together in an oblong quarto volume in full calf with a gilt design on the covers. Mr. Warren bought the volume in London at a sale of the library of a nobleman who had it from the library of the King of Naples. A Mozartian rarity not yet published, unless it is included in the complete edition of Mozart's works, is an aria for soprano, "Quere superna," bought from the collection of Otto Jahn and certified as to its genuineness by the great biographer. It was composed, says the catalogue of Köchel, in the early 1770's and has an accompaniment for two violins and organ. Jahn, who refers to it in his biography of Mozart, leaves it undecided as to whether the aria was composed for an oratorio or motet. There are also an aria by Bach, a sonata for organ by C. P. E. Bach, two fantasias by Karl Czerny, four organ fugues by Graun and an organ fugue and a fantasia by Kirnberger.

There are fully half a hundred old operas, but whether or not they are all in score the catalogue does not enable one to determine. Among rare old books on musical theory and history may be noted Athanasius Kircher's "Neue Hall-und-Thonkunst" (1684) and "Musurgia, etc." (1690); Matthæson's "Ehrenpforte" (1740); "Generabalschule" (1781) and "Volckommene Kapelmister" (1789); Padre Martini's "Storia della Musica" (1781); Algarotti's Essay on the Opera (1768), the histories of Fets, Forkel, Burney and Hawkins, Kameaux's "Elenens, etc." (1757), "Demonstration, etc." (1750), "Generation Harmonique" (1757), Zarlino's "Le Institutione Harmoniche" and Adlung's "Musica Mechanica Organandi" (1768). There are many books on the organ and volumes of organ music.

MISS HAWKESWORTH OF THE 400.

Miss Margaret Hawkesworth, who joins Mr. Basil Durant in conferring a great favor upon the patrons of the Palace Theatre to-morrow by exhibiting a few of the dances favored in the circles of the haute noblesse, does not regard her high-born art in any snobbish attitude. When Miss Hawkesworth was interviewed at her suite in the Plaza Hotel she stopped thumbing the Social Register long enough to murmur the following: "Dancing is society's godsend. We should spend perfectly horrid evenings if we could not dance. Our Fifth Avenue sets are so slow to 'mix'—that is the word you use, isn't it? But the music and the forced familiarity of the contact both mitigate against that reserve which our people have thought it wise to cultivate."

"I have never been on the stage before in my life, but I know that I am going to love it. Dancing with the fourth wall of the room taken away and banked with faces will be new to me, but I have decided that there are new worlds to conquer, and I feel like conquering them."

The Week's Concert Programmes in Detail

SUNDAY.

Piano recital by Harold Bauer at Aeolian Hall, 3 p. m.; all Chopin programmes.

Organ recital by Samuel A. Baldwin at City College, 4 p. m.

Song recital by Miss Greta Torpadie at the Princess Theatre, 3 p. m.

Piano recital by Arthur Friedheim at Aeolian Hall, 3 p. m., "List Under the Spell of Cupid."

Song and violin recital by Julia Allen and Sergei Kotlarsky at Aeolian Hall, 8:15 p. m.

Song recital by Helen Allen Hunt at the Punch and Judy Theatre, 3 p. m.

Song recital by John McCormack at Carnegie Hall, 8:15 p. m.

Piano recital by Adolph Borecke at the Hotel Lorraine, 8:15 p. m.

Song and piano recital by Julia Culp and Percy Grainger at Carnegie Hall, 8 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

La Nive and Chantier in Company, at the City College, 4 p. m.

Recital of Indian songs and Kashmiri folksongs by Ratan Devi at the Princess Theatre, 3:30 p. m.

Recital by Theodore von Hemert, baritone; Lisbet Hoffmann, pianist, and Paula Reed, soprano, at Aeolian Hall, 8:20 p. m.

Composer's recital by Timothy Mather Spelman, 2d, at the Punch and Judy Theatre, 3 p. m.

Piano recital by Guilmar Novaes at Aeolian Hall, 8:15 p. m.

Organ recital by Eugene F. Fugate at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Piano recital by Ossip Gabrilowitch at Carnegie Hall, 3 p. m.

Song recital by M. Kitty Berger and others at Belmont's, 8:30 p. m.

Above, Adelaide Fischer, soprano, to sing in Mahler's Eighth Symphony, Metropolitan Opera House April 9. Below, Leopold Stokowski, conductor of the Philadelphia Orchestra, who will conduct Mahler's Eighth Symphony.

At right—Greta Torpadie, song recital to-morrow at the Princess Theatre.

est manuscript copies of it extant belong to the eleventh century, and the critical student of the hymn in Julian's "Dictionary of Hymnology" rejects the claims of all the alleged authors. Translations are many, among the German versions being that of Martin Luther. There is scarcely an English hymnbook which does not contain a version by J. Salisbury, Bishop Coles, W. Hammond, Bishop Mant, F. W. Faber, E. Caswall, R. Campbell or some other hymn writer, but the most popular English translation is that of John Dryden, beginning:

Creator Spirit, by Whose aid
The World's foundations first were laid,
Come, pour Thy Joys on humankind;
From sin and sorrow set us free,
And make Thy temples worthy Thee.

The second and larger part of the work is a setting for solo voices, chorus (two mixed choirs of adult voices and one of children's) of the final scene of the second part of Goethe's "Faust." In this there is a great deal of allegory, and its leaning on the miracle plays and mysteries of the Middle Ages is unmistakable. It begins on earth and ends in heaven, but the terrestrial contact is slight. The pious anchorites who figure in the scene are high up on a mountain near the seeming meeting place of earth and heaven. Poetic imagination has chosen Montserrat, a mountain near Barcelona, as the place probably in Goethe's mind. There also was the site of the Castle of the Holy Grail. The anchorites sing the praises of the wonderful scenery. Three patres, Pater Ecstasius, Pater Profundus and Doctor Marianus, give voice to the characteristic sentiments and aspirations. The scene gradually changes. The Mater Gloriosa appears, and female penitents appear to intercede with her for Gretchen. There are choirs of More Perfect Angels, Younger Angels and Blessed Boys. A penitent (formerly called Gretchen) sees her pardon on the face of the Mater Gloriosa, and in her first feelings of thankfulness prays that she may be entrusted with the care of Faust until he shall become accustomed to the brightness of the new day. Her prayer is granted, and the closing lines of the drama suggest a connection between the earthly and heavenly spheres, earthly love being considered but a symbol of the divine spirit which draws mankind ever upward as Gretchen leads the soul of Faust. This is the significance of the

Mayence in the ninth century. The old

CALENDAR FOR THE CURRENT WEEK.

SUNDAY—Metropolitan Opera House, 8:30 p. m., performance of Mahler's Eighth Symphony by an orchestra and chorus from Philadelphia; Carnegie Hall, 3 p. m., violin recital by Fritz Kreisler; 8:15 p. m., song recital by John McCormack; Aeolian Hall, 3 p. m., piano recital by Harold Bauer; Hippodrome, 8:15 p. m., concert by Sousa and others; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin.

MONDAY—Metropolitan Opera House, 8:30 p. m., Russian Ballet; Aeolian Hall, 3 p. m., piano recital by Arthur Friedheim; 8:15 p. m., concert by Julia Allen, soprano, and Sergei Kotlarsky, violin; Princess Theatre, 3 p. m., song recital by Greta Torpadie; Hotel Lorraine, 8:30 p. m., piano recital by Adolph Borecke; Waldorf-Astoria, 8:30 p. m., private concert of the Schumann Club; Choir School of the Cathedral of St. John the Divine, 4 p. m., private song recital by Oscar Seagle; Punch and Judy Theatre, 3 p. m., song recital by Helen Allen Hunt.

TUESDAY—Carnegie Hall, 3 p. m., joint recital by Julia Culp and Percy Grainger; 8:15 p. m., concert by the Columbia University Chorus; Aeolian Hall, 3 p. m., concert by Estelle Neuhaus and J. Howe Clifford; 8:15 p. m., concert by Master Willie Kroll and Lazar Samoiloff; St. Paul's Chapel, Trinity Parish, midday service, Gounod's "Gallia" and Drorak's "149th Psalm"; St. Luke's Church, Convent Avenue and 141st Street, 8:30 p. m., free organ recital by Karl Krueger.

WEDNESDAY—Metropolitan Opera House, 2:30 and 8:30 p. m., Russian Ballet; Punch and Judy Theatre, 3 p. m., song recital by Tom Dobson; College of the City of New York, 4 p. m., free organ recital by Samuel A. Baldwin; Academy of Music, Brooklyn, 8:15 p. m., concert by the New York Artists' Concert Company.

THURSDAY—Metropolitan Opera House, 8:30 p. m., Russian Ballet; Aeolian Hall, 3 p. m., piano recital by Guilmar Novaes; 8:15 p. m., concert by Lisbet Hoffmann, pianoforte; Paula Reed, soprano, and Theodore V. Hemert, baritone; Church of the Divine Paternity, 4 p. m., free organ recital by J. Warren Andrews; St. Luke's Church, Harlem, 8:30 p. m., free organ recital by Karl Krueger; Princess Theatre, 8:30 p. m., recital of Hindu songs and Kashmiri folksongs by Ratan Devi; Punch and Judy Theatre, 3 p. m., composers' recital by Paquita Madruguera; 8:15 p. m., song recital by Helen Allen Hunt; McDowell Gallery, 9 p. m., recital of Shakespearean songs by Heinrich McGee; College of the City of New York, 8 p. m., performance of Verdi's "Requiem" by the People's Choral Union.

FRIDAY—Aeolian Hall, 3 p. m., piano recital by Ossip Gabrilowitch; 8:15 p. m., concert of the Oratorio Society, Haydn's "Creation" and Brahms's "Song of Destiny."

SATURDAY—Metropolitan Opera House, 2:30 and 8:30 p. m., Russian Ballet; Carnegie Hall, 3 p. m., piano recital by Ossip Gabrilowitch; 8:15 p. m., concert of the Oratorio Society, Haydn's "Creation" and Brahms's "Song of Destiny."

NOTES OF THE CONCERT STAGE.

Aimee Victor, a young Swiss soprano, and Marie Hourigan, a Belgian pianist, will give a recital in the Plaza Hotel on Friday afternoon, for the benefit of L'Orphelinat des Armees. Mile. Victor will be heard in songs by Mozart, Delibes, Massenet, Saint-Saens, Chaminade, Thayer, Brevier and Lillian Ray. Mile. Hourigan will play numbers by Grieg, Schrabane and Liszt.

The Schumann Club at its second private concert in the ballroom of the Waldorf-Astoria on to-morrow evening will be assisted by a number of strings, and in the list of pieces will be a chorus from "Boris Godounoff," the dance of Polovtsovian maidens from "Prince Igor" and the song of the Shepherd Lehl from "Sargueroutchka."

The following soloists have been secured to sing at the free concert to be given by the People's Choral Union at the College of the City of New York on Friday evening: Miss May Stapleton Murray, soprano; Charles Harrison, mezzo soprano; Charles Harrison, tenor; Wilfred Glenn, bass.

Edward G. Marquand will conduct. The music selected for this concert is Verdi's requiem.

Miss Henriette Michelson will give her annual piano recital on Tuesday afternoon, April 18, in the Princess Theatre. Her programme will contain numbers by Chopin, Beethoven, Brahms, Liszt and Ravel.